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demnation of that unclean book, *l'Enfer* (p. 38). In any case, Professor Schinz has succeeded remarkably well in a difficult undertaking. The American reading public should be grateful to him.

A. COLEMAN

The University of Chicago

THE INFLUENCE OF FRENCH LITERATURE ON EUROPE. AN HISTORICAL RESEARCH REFERENCE OF LITERARY VALUE TO STUDENTS IN UNIVERSITIES, NORMAL SCHOOLS, AND JUNIOR COLLEGES. By EMELINE M. JENSEN, PH.D. Boston, Richard G. Badger. The Gorham Press.

In the preface the author defines even more precisely the object of her study: "The purpose of this book is to trace the influence of France from her earliest days to the present time, and to inspire the reader with a real love for the French people. The French people so brilliant, so courageous, so full of animation and vim are a people whom we to-day especially wish to know. . . . The French show a constant tendency to please even when contradicting. . . . They have an original aptitude for sociability, which has endeared them to other nations. The phrases and sentences, as well as words of the French introduced into the English during the Norman Conquest, have had much to do in giving the English a refining (*sic*) tone."

The public she has in mind is made up of college and university students who "will find here in this little work of historical literary research material for the writing of themes and essays on the subject of France and what she has given to the world." In view of the professed purpose the author should have written her account in at least a good undergraduate style that would safely escape the censure of English instructors. This merit she has not achieved. On page 25 we read: "(Rabelais) had a great intellect and was very humorous and witty. He possessed that satirical *esprit gaulois* which the French claim to have to a great extent." Writing of Opitz and Gottsched the author says (p. 39): "They wandered from the truth as is always the case with imitations. . . . Literature at this epoch became a slave to aristocracy. This was the aim of the French and this was so adopted by the rest of the world." Of Diderot and D'Alembert she says (p. 57): "They took upon themselves the immense task of arranging a vast and complete exposition of all the sciences and of all the arts and of making a universal collection of all knowledge of man, and of all things known to man." This, the author says, "tended to engender skepticism and incredulity."

Jensen's method of paraphrasing well known passages of literature also "tends to engender skepticism and incredulity."

Lessing's famous 17. *Literaturbrief* is garbled as follows: (page 86) "Nobody, maintain the editors of the library, will deny that any good thing given on the stage can have its source any place but in the French." Lessing bravely replied: "I am that nobody, for the true German drama will by far exceed it." This quotation bears only a remote resemblance to Lessing's statement,¹ and is meaningless in itself, but its gravest offence is that it travesties Lessing's style. Style is too individual a matter to be tampered with so lightly. One is tempted to remind the author of what she herself says of Buffon (p. 57):

The one thought, *Le Style est l'homme* (sic) is familiar to every school boy in all countries. He claimed that the style of a writer is that which stamps his work, with its true and real value, and is that alone, which makes it his own. He was one of the neo-classic cult of general terms. His care in the way of expression has been much admired.

Dr. Jensen's own work is notable for the cult of general terms tho not for great care in the way of expression. The influence of French literature on German literature receives some detailed and specific attention in the fourth chapter, but elsewhere we find chiefly random and superficial discussions of all French influences. In chapter I dealing with the "Eleventh, Twelfth and Thirteenth Centuries" there is no mention of French influence in Italy, Spain, or England. The same is true of chapter III dealing with "The Seventeenth Century." In chapter IV, "The Eighteenth Century," one page is accorded to Russia and four plus to Spain. England and English literature, in which American undergraduates presumably are most interested, receive an eleventh-hour mention on pages 103-116. These brief summaries are not sufficient to justify the inclusive title of the work. It should have been called *The Influence of French Literature on Germany* and the author should have cultivated the narrower field more intensively.

The footnotes lead back only to works of a most general nature. Elsewhere than in the fourth chapter we find chiefly references to the *Encyclopaedia Britannica*, Johnson's *History of Modern Europe* and *Sixteenth Century History*, Guizot's *Concise History of France*, Kluge's *Deutsche National-Literatur*, *The Cambridge Modern History*, Nelson's *Encyclopaedia*, Crown's *Encyclopaedia*, and Lange's *History of French Literature*, and this despite the promise in the preface of ample references to "larger and more complete works" in order that the student may read more widely

¹ Lessing actually wrote: "Niemand," sagen die Verfasser der *Bibliothek*, "wird leugnen, dass die deutsche Schaubühne einen grossen Teil ihrer ersten Verbesserung dem Herrn Professor Gottsched zu danken habe." Ich bin dieser Niemand; ich leugne es gerade zu.

on this subject. Even Betz's *Littérature comparée* is nowhere referred to.

A brief statement of the content of some of the chapters may be of interest. Altho the author states (page 8) that the French people "full of ready wit, creative imagination, and spirit" have led the literary world "ever since the early dawn of civilization," she wisely limits her discussion to the period since 1000 A.D. The first chapter treats of the "Eleventh, Twelfth, and Thirteenth Centuries." This brief chapter of five pages dealing with one of the most important periods of French influences is entirely valueless. It begins with some generalities regarding the French origin of the German minnesong and of the German court epic, of which she says the *Nibelungenlied* is a good example. This is followed by two statements, one from Crown's *Encyclopaedia*, another from Nelson's, regarding Charles the Great, and the chapter draws to an end with a long quotation from T. Roscoe (name of the work not given) regarding the French relationships of *Reinike Fuchs* from the time of the *Ecbasis Captivi* until Goethe's time.

The next chapter, dealing with "The Renaissance" in ten pages, suffers also from unwise apportionment of a limited space, and chronology is greatly confused. On page 26 Malherbe is classed as a poet of the Renaissance. On page 22 we read:

In politics again it is France that leads. Lodge says that in 1273 as in 1313 Germany was a mere bundle of States under a nominal head, while France had received a strong national organization under the rule of Philip IV. Germany, on the other hand, was retarded for nearly a hundred years on account of the religious quarrels which resulted in the Thirty Years' War. During this period many new schools and universities were built all over France.

Such congestions of facts are rather frequent in the manual. It is not to be feared that students will derive a false impression of the march of events; they will in fact derive no impression whatever. On page 26 the *Défense et Illustration de la langue française* is attributed to Ronsard whose "renewed" style of poetry was imitated and admired by Opitz. Du Bellay is not mentioned at all.

Chapter III deals with the "Seventeenth Century" in an ampler fashion. In the first half of this chapter stress is laid upon the influence of Descartes and Pascal. Ronsard is again taken up and his influence on Opitz and Gottsched is discussed at length but in such a way as to convey the impression that all three belonged to practically the same period. Confusion of this kind could have been avoided had the author consistently assigned influences to the century in which they took place. The influence of Ronsard on Opitz belongs properly in the seventeenth century

tho Ronsard himself died in 1585. The discussion of Ronsard's influence on Gottsched should have been reserved for chapter IV, the "Eighteenth Century." In the second part of chapter III the great authors of the French classic period are taken up. They were too numerous and of too great influence to permit of adequate discussion within the limits of ten pages. Betz's *Littérature comparée* lists forty-five works and articles on the subject of Molière in Germany alone. Jensen dispatches the subject in about a page beginning with the statement (page 41): "Molière's *École des Femmes* produced a literary war that caused showers of paper bullets of the brain to fly all over Europe." She then vaguely suggests that Lessing was indebted to Molière for his "idea of naturalness in writing" as shown in his "criticisms of the Hamburg literary circles." Apparently by way of explanation she adds: "In Molière's *Les Précieuses Ridicules* we recognize an attack on the over-refinement and affectation of the original, natural manners and impulses of the society of the Hotel Rambouillet, then a school." If the undergraduate is able to surmise Rambouillet for Rambuild, he will still be baffled by the characterization. The influence of Corneille, Molière, and Racine lasted, according to our critic (page 43), until 1760 when "Lessing appeared along the literary horizon and administered such a mighty blow to the *goût français* that the influence of French on German literature almost died out." Lessing set up in its stead "a national German idea of theatre." The remainder of chapter III is devoted to brief paragraphs on La Fontaine, Fénelon, Boileau, Racine, Madame de Sévigné, Bossuet, and Fléchier, their influence on foreign literatures being barely touched upon.

The best part of the book is that dealing with the "Eighteenth Century," for here we come into actual contact with the poets and thinkers of the period. In this chapter the French writers are quoted in garbled versions of the original while their more fortunate German contemporaries, with one or two exceptions, are quoted from English translations. Despite formal defects this most important part of the discussion might prove stimulating to students, and the author seems to control her frequent quotations rather than to be controlled by them as elsewhere. One wonders, however, whether this chapter has not become pried with the following one by some shifting of sheets. Here we have as subject headings "Montesquieu," "Voltaire," "Rousseau" (the most thoro individual discussion in the work), "Schiller," "Wieland." Under the caption "Wieland," Lessing and Goethe are also discussed. Then follow the captions "Russia" and "Spain," summarizing in five or six pages the influence of France on these countries from 1650 to 1870. Chapter V deals with "Madame de Staël," "Chateaubriand," "Joseph Maistre," "After the Restoration" (title should have been "Béranger"), "Victor Hugo," and

"England." At this point we find ourselves suddenly projected backward into the centuries in the following abrupt fashion. "(Victor Hugo's) works have been so universally read that they have exerted a great influence over many countries. (Caption) The influence of French literature on England became quite marked at the time of the Norman Conquest." The last chapter is entitled "Bergson at the College of France" but deals with several other matters as well in its four pages, and the entire work is brought to a close by a somewhat irrelevant table of Spanish and French royal marriages and an index.

The most conspicuous defect of the work is the lack of that quality which the author calls (p. 28) "a formal respectability as to form." This applies not only to the general arrangement of the work but also to the details. Book titles are frequently given incorrectly as well as authors' names. Thus we find (p. 31) Cambridge's *Modern History*, (p. 40) *L'Art poétique*, and (p. 41) *Wilhelm Meister's Wander und Lehrjahre*; (p. 48 and 49) four times Boussuet for Bossuet and twice Flecher for Fléchier, on page 60 thrice Boyle for Bayle, on page 62 Maret for Marat, and (p. 73) five times Weimer for Weimar. On page 42 Francke's *History of German Literature* is quoted regarding Wiese of Zittam, from which the reader must derive Christian Weise of Zittau. Nearly all these errors reappear in the index. These are not isolated nor even exceptional instances. In a nine line French quotation on page 62 there are ten errors, and errors occur consistently from the dedication page which reads: "A Madame L. R. J., qui m'inspiré cet livre" to the final quotation on page 113, which contains fully a dozen errors, misprints, inversions, perversions, and other corruptions along with the usual number of wrong or omitted accents. Altho it is known that the Gorham Press does its own proof reading, it is not possible to acquit the author of complicity in these misdemeanors. In the text circumflex accents are found not at all, but grave and acute accents are found in just sufficient number to show that the Gorham Press possesses them in its font. But one derives the sad impression that Mr. Badger's compositor is no French scholar and that his stenographer was away on her vacation. If any teacher were for a moment tempted to put this work into the hands of his students he would recoil from the idea after a glance at the footnotes.

On the whole it cannot be said that the author claims too much for the French influence. A few instances of over assertion are to be found: on page 23, for example, we find the assertion that Petrarch and Boccaccio owed their love of liberty and learning to French inspiration, but quite as often she understates the case. On page 17 we read: "The great men of Germany came to Paris (at the time of Charles the Great) to discuss questions of education." The fact is that the German lands were not interested in

education until Hrabanus, a pupil of Charlemagne's Alcuin and "Primus Praeceptor Germaniae," returned to Fulda. In the next chapter, that dealing with the Renaissance, we read that scholars who read Fischart's *Paraphrase* wanted also to read the *Gargantua* in the original, "and so they set themselves to work to learn the French language with more zeal than they had ever done before." This also gives a false impression, for the scholars in question were no doubt already able to read and write French quite as readily and well as German, which had scarcely established itself as a literary language at the time. A reading of Reynaud's *Histoire générale de l'influence française en Allemagne* would have taught the author how to claim more for her thesis and to do so with greater convincingness.

A short discussion on this subject for the benefit of undergraduates has been a desideratum. A treatise may be brief and at the same time stimulating, full of information, and generally reliable; witness Max Koch's *Über die Beziehungen der englischen Literatur zur deutschen im 18. Jahrhundert*. It is not without a certain regret that one discards this book on which so much good will has been carelessly expended, but in order that books dealing with foreign literature even in a general way may be of use to the public, the publishers must use discrimination in the selection of manuscripts and provide themselves with competent proof readers familiar with foreign languages. It has been said: "A bad book one does not review at all," but since this shoddy book is only too likely to fall into the hands of European scholars or even of the better type of students in normal schools and junior colleges, where it may bring the American Ph.D. degree into disrepute, it is incumbent upon us to repudiate it.

LAWRENCE M. PRICE

University of California